

WELLESLEY COLLEGE BULLETIN
THE ART MUSEUM

WELLESLEY, MASSACHUSETTS

VOLUME I

JUNE, 1934

NUMBER 4



STUCCO FIGURE OF A WOMAN
II-V CENTURIES A.D.
FROM KASHMIR



FRAGMENT OF A MOSAIC EXCAVATED AT ANTIOCH IN APRIL 1932

A MOSAIC FROM ANTIOCH, SYRIA

The mosaic reproduced above has recently been placed on exhibition in the Wellesley Art Museum. It is a fragment (73 x 28 inches) of a floor mosaic unearthed at Antioch in April 1932 during the excavations conducted under the joint auspices of Princeton University, the Worcester and Baltimore Museums and the Louvre. It was presented to Wellesley College by the Committee for the Excavation of Antioch and Vicinity, in appreciation of Wellesley's help to the expedition in lending a member of its faculty to act as Field Director.

The Wellesley mosaic is a section of the floral border of a partly destroyed picture panel representing Phædra and Hippolytus, which was one of a series of pictures ornamenting the floor of the triclinium of a Roman house dating in the first century A.D. The central panel depicts a drinking contest between Heracles and Bacchus. Bacchus has won and is holding up his empty cup as a sign of his victory. A satyr, a dancing boy and a dancing girl contribute to the note of merry-making.¹

Beyond the drinking scene are two other picture panels with elaborate borders, and on three sides of them are mosaics of lozenge patterns in red, white and yellow over which the dining couches were placed. A band of plain white mosaics around the outside was used as a walk by the servants attending to the needs of the reclining diners. The two picture panels in the center of the room were oriented in the opposite direction to the entrance panels, so that the host and dinner guests could look at them while they dined. The first of these two pictures from the entrance represents the Judgment of Paris. The border is a garland of grape vines in which are masks, birds, grasshoppers and lizards. The upper portion of the second panel picturing Phædra and Hippolytus was destroyed by the builder of

¹ This mosaic panel is now on exhibition in the Worcester Museum.

a later edifice who cut through the soil to place his foundation wall on the mosaic floor. The destruction of the panel cut off a portion of the upper border, and it is this section which has been presented to Wellesley College.

It consists of a fret rendered in yellow and black, a narrow border of crenellations in red and white, and the beautiful floral rinceau within which the picture was placed. The plants of the rinceau have dark green and dark violet stems from which branch out green leaves and flowers of varying shades of violet, with high lights of white and a reflected light of green from the leaves. The spiral design of the garland is made more informal and naturalistic by intertwining small violet and green tendrils around the main stems of the floral motif. A spray of green stem and leaf with a small violet flower with a yellow center, shoots out at intervals to form a decorative space-filler between the spirals. This colorful floral ornament is placed on a jet black background. The tessaræ or cubes of the mosaic are of colored marble, limestone, and glass paste. The graceful combination of spiral design and naturalistic forms, the decorative quality of the colors and the precision and skill of the technique, make this mosaic a valuable addition to our collection of ancient art.—W. A. C.

GRÆCO-BUDDHIST SCULPTURE

In 1931 the museum acquired from funds received from the bequest of Clara B. Potwin, two stucco heads and a figure of a woman. These statues were part of a fairly large collection found in the province of Kashmir, in India, and brought to Paris by the French writer and explorer, André Malraux.

The art of the northwestern region of India, showing the fusion of Greek forms and Indian ideas, has been for some time the object of special interest. The first examples, found in the region of Gandhara, are too well known to require any explanation here. But in recent years, new discoveries have revealed a slightly different aspect of Græco-Buddhist art and brought to light works of which some are of a considerably later date than the last products of the school of Gandhara.

In the neighborhood of the ancient city of Taxila, in the province of Kashmir, Sir John Marshall excavated the ruins of several monasteries and stupas decorated with ornamental and figure sculpture executed in stucco. By means of the dates provided by the different types of masonry, he was able to establish a continuous line of buildings which range from the I century B.C. to the III and IV centuries A.D. More recently still, M. Joseph Barthoux discovered at Hadda, east of the city of Kabul in Afghanistan, an even more important monastic center, with over five hundred stupas.

The stupas, or funerary monuments, were raised originally to protect the ashes of the great teachers, but in the course of time they were built also in honor of a monk or ascetic whose sanctity had been revealed by some phenomenon at the time of his death. The size of these buildings varied according to the importance of the saint. At Hadda, the largest stupas had several stories. According to M. Barthoux each story consists of a base, a rectangular or cylindrical body decorated with pilasters, and an

entablature. The sculptured ornament is very rich. Statues of the standing or seated Buddha are placed between the pilasters and varied types of modillions and consols support the entablature. On the surface of the entablature runs a frieze, in low or high relief, representing scenes from the legendary life of Buddha, or figures of ascetics and laymen such as donors or worshippers. Though heads or fragmentary statues of these figures have been found in the ruins none were in place, for the upper stories which they decorated were naturally the first to be destroyed.

M. Barthoux observes that at Hadda the stucco figures were attached to the stupa wall by means of iron clamps and sometimes the surface of the wall was roughened in order to facilitate the adherence of the fresh stucco of the statue. head was modeled separately and



Fig. 1. BODHISATTVA



Fig. 2. BODHISATTVA

These were not made in one piece; the head was modeled separately and inserted in the body afterward. As a result the heads were easily detached and rolled off into the dust which served as a protection. The statues which remained in place were exposed to rain and wind and suffered greatly in the course of time. This explains why so many more heads than figures have been discovered.

The site of Hadda has been identified with the region of the "thousand stupas" mentioned by the Chinese pilgrim Fa-hien about the year 400 A.D. These monasteries were abandoned shortly after 530 A.D., as a consequence of the cruel treatment of the Hun Mihirakula and when Hiuen-tsang, another Chinese pilgrim, passed through this part of the country in 630 A.D. they had already fallen into ruin.

The statues brought by M. André Malraux were found, according to M. Barthoux, in the city of Srinagar, in the province of Kashmir. They come, therefore, from the same gen-

eral region as the stucco statues of the stupas uncovered by Sir John Marshall and M. Barthoux and are the products of the same artistic school. As characteristic examples of the intrusion of Greek forms in the northwestern region of India, of the survival of these forms even at a date when there was no direct influence and finally of their disappearance under the pressure of Indian ideas and ideals, these statues are particularly well fitted for a college museum.

The two heads acquired by the museum represent the Bodhisattva. The first is that of a young man with curly hair and wearing a diadem (Fig. 1). It is broken off at the base of the neck and measures $7\frac{1}{2} \times 5\frac{1}{2}$ inches. The tip of the nose, the lobe of the left ear and the entire right ear are injured.

In the second head, the Bodhisattva wears a turban decorated with jewels, and a heavy earring distends the lobe of his left ear (Fig. 2). This head is in better preservation, only the lobe of the right ear being damaged. The face is intact and the smooth surface of the fine stucco still persists. The height of this, from the top of the turban-knot to the neck, is 9 inches, while the head itself measures $7\frac{1}{4} \times 5\frac{1}{2}$ inches.

Traces of polychromy may be observed in both these examples, especially in the second. The eyebrows are pencilled in black, the pupils and the thin mustache are also painted in the same color, and vestiges of black paint are seen on the hair of the turbaned Bodhisattva. The lips are painted in red. Dark red lines outline the features and are drawn around the forehead, so as to indicate the shadows. Red is used also to bring out the ornaments of the diadem and of the turban, while the large jewel of the earring bears faint traces of yellow.

As in all statues of the Buddha, these Bodhisattvas are represented with the characteristic signs of the *urna* (the mole between the eyebrows) and the *usnisa* (the triple folds of the neck), outlined in red. Owing to the break, only two of the lines of the *usnisa* are now visible. On the brow of the crowned figure an almond-shaped incision surrounds the red dot of the *urna*.



Fig. 3. FIGURE OF A WOMAN

The features of the two portraits are very similar but the faces differ greatly in their general character. The crowned Bodhisattva's head is turned slightly to the left; his face is a delicate oval. The almond-shaped eyes are half closed and their dreamy look contrasts with the smile which plays around his lips. The modeling is careful; the underlying bony structure of the brow is clearly indicated and there is a very sensitive touch about the mouth. The expression has great charm and one is struck by the Greek qualities of the work.

In the second example only slight changes have been introduced but they are such that they modify the entire character of the face. The Greek element disappears and the Indian type comes to the fore. The head is rigorously frontal, the heavy lids fall half way over the protruding eye balls, the almond shape of the eye has been accentuated, the smile has vanished, the lips droop slightly and all this gives a decidedly more dreamy expression to the face. In contrast to the careful modeling of the first head, the face has a smooth surface, and the hair instead of falling in free locks is arranged in a conventional, almost stylised, manner.

The fusion of the Greek and Indian elements is marked also in the figure of the woman (Frontispiece and fig. 3). The statue, 31½ inches in height, although broken off at the ankles, is otherwise in good condition, only the left breast, the right hand and the nose being slightly mutilated. It probably represents one of the worshippers frequently placed near the Buddha or the Bodhisattva. She stands with the weight falling on the right leg; the left one is free and bent at the knee. With her right hand, slightly raised, she probably held the end of a garland, for some flowers may still be seen in her left hand. Over her dress with long narrow sleeves, is cast a mantle which passes under her right arm and is fastened on the left shoulder. A veil is thrown over her head and it descends on the left side as far as her ankles. A narrow band with small pendants binds her forehead, large earrings fall almost to her shoulders and on each arm she has a bracelet. She seems to wear also a plain necklace, unless this ridge represents the raised neck-line of her tunic. The paint has almost entirely disappeared from the head but the folds of the drapery are outlined in red and one can see clearly that the intention was to paint in the shadows.

Though the attitude and the general type of the drapery are reminiscent of Greek examples, yet the Indian character is discernible in the heavy proportions, in the shape of the body and in the treatment of the drapery. The high breasts, the thin waist and especially the full thighs, emphasized by the hip-shot attitude, are characteristic of all the Indian statues. The drapery clings to the body, but the folds are sketchily treated. The facial type is very close to that of the first Bodhisattva.

An interesting fact about this figure is that the back is not absolutely flat, as is the case with most statues of this type, when they are attached to the stupa walls. In this example the back is roughly modeled. The waist line, the hips and the legs are clearly indicated even though the artist has not displayed the same care as for the front view.

The date of these statues cannot yet be defined with precision but comparisons with the examples of Hadda show that they may be placed somewhere between the II and V centuries A.D. In skill of execution and in their charm they may be classed with the best examples of this art which have as yet come to light.—S. D. N.

A BRONZE FIGURE BY KOLBE

A recent acquisition to the collection of the Farnsworth Art Museum, is a piece of sculpture by the contemporary German artist, Georg Kolbe. The work is a small figure in bronze entitled "Klage", here illustrated.

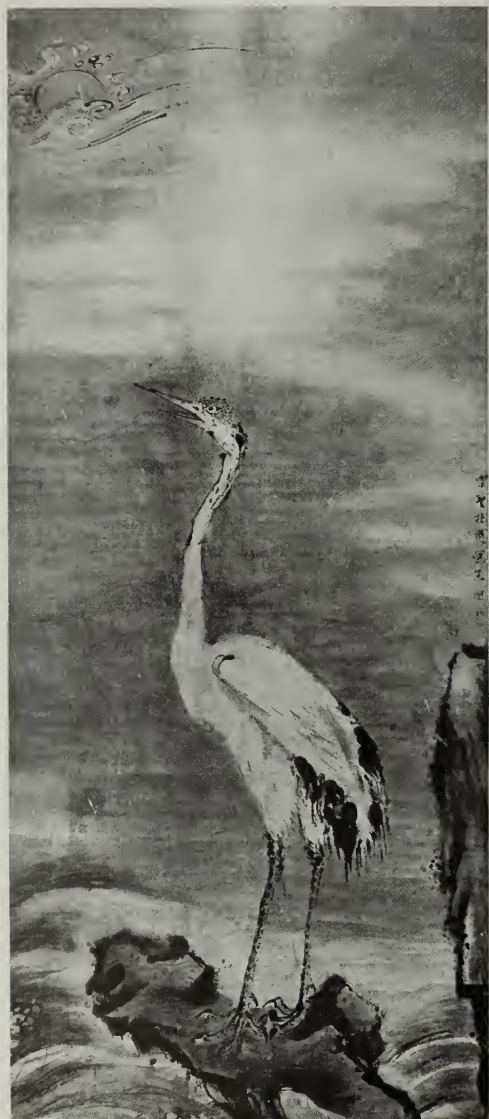
Kolbe is one of the most popular of the modern German sculptors, though he has not been well known in this country until recently. He was born in 1877 and has lived most of his life in Germany. A student in the days when Rodin was the predominant influence in sculpture, he has developed from an early somewhat impressionistic manner to a style entirely his own. His work is a curious mingling of the older more traditional manner with the new simplification and insistence on structure of the modernists.



KLAGE BY GEORG KOLBE

The Wellesley piece (1921) is a very typical and a very fine example of Kolbe's work. As so often with the most interesting of his figures, the pose given the subject is one of arrested movement, a moment in which all the muscles of the body are in play. Kolbe has seized this instant, abstracting as it were all the vitality in it, and given it a wonderfully direct expression with the simplest means. The pose is equally eloquent seen from any side, or above, or below. The "Klage" combines in an extraordinary way charm and grace with the soundest underlying structure.—T. B. J.

CHINESE PAINTING OF A HERON



HERON BY CH'UN HSING

This Chinese painting, the gift of Mr. Frederic H. Curtiss, a member of the Board of Trustees of Wellesley College and of the Museum Committee, is of special interest, being the first example of its kind in the Museum. It is a kakemono or hanging picture by an 18th century artist, Ch'un Hsing, and represents a heron standing alone on shaggy rocks gazing with open beak at a pinkish egg-shaped moon half concealed by curling clouds. Whether or not, as tradition says, the picture was executed by the thumbnail of the artist, the loose sketchy technique gives the work a fine sense of freedom and freshness.

The Chinese are unrivalled by western artists as animal painters. Less realistic than we are, the Chinese does not aim primarily to give an accurate description but rather to penetrate the essential spirit of his subject. As a result Chinese animal paintings suggest in a remarkable way the true nature of the animal, giving a sense of life within. Our painting, while created at a period when Chinese art had lost much of its spiritual greatness, still preserves to some extent this rare quality.—B. C. H.

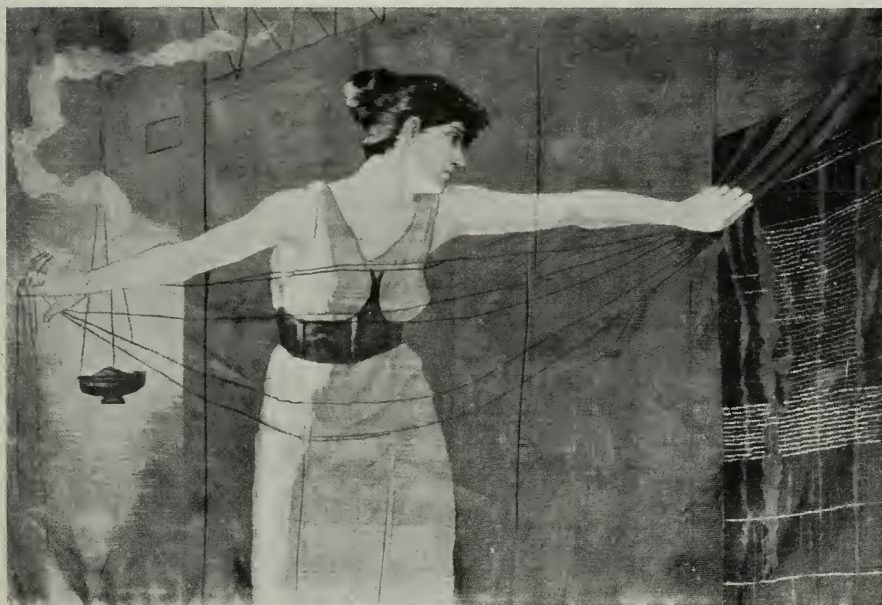
EIGHTEENTH AND EARLY NINETEENTH CENTURY
GLASS AND CHINA

Through the gift of Miss Helen A. Merrill, Emeritus Professor of Mathematics, the Museum has acquired a small collection of 18th and 19th cen-

ture glass and china, including some early Stiegel glass, blue Staffordshire and printed ware and some Lowestoft which have been in Miss Merrill's family for over a century. An interesting piece of glass is the bottle in hourglass shape dating about 1750-60, when rival glass blowers in England were showing off their skill in making oddly shaped bottles and ornaments such as the quaint glass rolling-pins made at Bristol. The examples of printed china are probably Staffordshire though possibly Bristol ware. The process of transfer printing was introduced about 1755 in order to increase the output and most of the pieces in this collection date in the latter part of the 18th century. The border of purple luster on the small pitcher and plate with English woodland scenes, however, indicates a date after 1800. The two Lowestoft plates are very early and fine examples of oriental Lowestoft showing the conventional rose sprays with trellis, dragon and scale motives, which are the characteristic decoration of Chinese Lowestoft ware.

There is perhaps no 18th century china of more interest and beauty than the blue Staffordshire ware that was imported in great quantities into America about 1800-30. The three pieces in this collection are excellent examples of the early and best period, about 1800, when the blue was very rich and beautiful.—C. H. H.

WOVEN TEXTILE WITH FIGURE OF PENELOPE



The Museum has received as a gift from Miss Candace C. Stimson an important example of the American art industries developed by the late Mrs. Candace Wheeler. The textile, illustrated above, is 65 inches long and 46 inches high. Its low tone harmonies and rhythmic lines unite to make it a lovely decorative piece. An article on these industries has been promised for a later number of the bulletin.

ACCESSIONS JANUARY 1931-JUNE 1934

Date

- 1931 Pottery fragments from Hymettos, Athens. IX-VII centuries B.C. Gift of the Metropolitan Museum of Art.
 Fragment of a marble foot from Corinth. Gift of Miss Harriet L. Constantine.
 Two stucco heads and a figure of a woman from Kashmir (India). II-V centuries A.D. Bought from the bequest of Clara B. Potwin.
 Byzantine glass found at Samaro (south of Bagdad). VI-XII centuries. Gift of Mr. George B. Dexter.
 Navajo Indian bowl. Vase from Pompeii. Philippine embroidery in artist's palette design, on piña cloth. Gift of Miss Mary Chamberlain.
 Nazcan vase from Pisco, Peru. Gift of Mrs. Edwin W. Kemmerer.
 Piece of Brussels lace. Gift of Miss Laetitia M. Snow.
- 1933 Alabaster head of St. James, from Bourg. XV century. Gift of Miss Candace C. Stimson.
 Six pieces of glass and nine examples of Staffordshire and Lowestoft ware. XVIII and XIX centuries. Gift of Miss Helen A. Merrill.
 Cameo: Portrait of Mrs. Durant. Gift of Mrs. Robert Soutter.
 Chinese painting: Heron, by Ch'un Hsing. XVIII century. Gift of Mr. Frederic H. Curtiss.
 Terra cotta figure of a woman. Roman. Bequest of Professor George Herbert Palmer.
- 1934 Woven textile with figure of Penelope. Gift of Miss Candace C. Stimson.
 Painting: Landscape with figures, attributed to Salvator Rosa. Bequest of Miss Eleanor Hammond.
 Bronze figure: Klage, by Georg Kolbe. Bought with Museum funds.
 Water Color: Singing buoys, by Agnes A. Abbot. Bought with Museum funds.
 Three paintings and eight etchings. Bequest of George H. Webster.

The foregoing list does not include additions to the equipment of the Art Department which owing to a generous gift of funds for the purpose comprise the reproduction in color of the Vienna Genesis, a fac-simile of the Vatican Virgil and a number of important publications of plates in various fields. Other gifts of paintings, prints and etchings, have provided material for courses in Medieval Art, Modern Painting, Prints, and Far Eastern Art. Of general interest to all students is an example of freehand Chinese brushwork as shown in a scroll with character Ch'ing, written by the late Tz'u, dowager Empress of China, shortly after the Boxer uprising, presented by Professor and Mrs. Alfred D. Sheffield. The faculty of the Art Department wishes to record here the expression of its gratitude for these gifts.

LOANS JANUARY 1931-JUNE 1934

- 1932 Painting: Landscape, by André Derain. Lent by Mr. Bernard C. Heyl.
 Collection of Greek Vases. Lent by Mr. Alfred S. Dewing.
 Five pieces of Lowestoft and English monogram ware. Lent by Miss Laetitia M. Snow.
 Four paintings: Sardine Fishing Fleet, Dournenez, by Maxime Maufra; Inlet, Fog, by Henri Moret; Havre, Evening, by Eugène Louis Boudin; La Gelée, by W. L'Oiseaux. Lent by the Estate of Richard Olney.
- 1933 Painting: Diane Chasserresse, by A. Jacovleff. Anonymous loan.
 Two paintings: copies of Poussin's St. Jerome in the Wilderness and The River God Surprised by an Angel. Lent by Mrs. May L. Edwards Sturtevant.
- 1934 Painting: Adam and Eve and God, by Francesco Furini. Lent by Mr. Bernard C. Heyl.

EXHIBITIONS JANUARY 1931-JUNE 1934

- 1931 Reproductions of Prints from the Collection of Alfred H. Barr, Jr.
 Photographs of New England Architecture by Karl Maynard.
 Paintings by Adele S. de la Barre and Helen B. Hamilton.
 Retrospective Exhibition of Paintings by Carl Eric Lindin.
 Paintings by Lucia D. Leffingwell.
 Sculpture by Hilda Scudder.
 Work of Students at the Woodbury Training School.
 Etchings and Dry-points of Four Centuries. Sponsored by the College Art Association
 and assembled through the courtesy of M. Knoedler and Company, New York.
 Etchings, Water Colors and Pastels by Gertrude Magie.
- 1932 Stained Glass made by the D'Ascenzo Studios, Philadelphia. Assembled through the
 courtesy of Mr. Carlos von Dexter.
 Projects, Pencil Sketches and Water Colors by Margaret P. Surré.
 Paintings and Sculpture by Artists in Wellesley and Vicinity.
 Paintings by Julie Morrow DeForest.
 Carillon towers in reproductions, and allied material collected by William Gorham Rice.
 Japanese Omi-ye Prints. Circulated by the College Art Association.
- 1933 Water Colors by Clotilde Girardet.
 Water Colors by E. Cecilia MacKinnon.
 Work of Art Students and Craftsmen, Newcomb College, Tulane University.
 Prints by Modern Artists, selected from collections of the following dealers: Harlow,
 McDonald Co., M. Knoedler & Co. and E. Weyhe of New York; Goodman-Walker
 and Goodspeed's, Boston.
 Paintings and Sculpture by Artists of Wellesley and Vicinity.
 Paintings and Etchings by Mildred Coughlin.
 Water Colors by Arthur Johnson.
 Costume Designs and Sketches by Lee Simonson. Displayed under auspices of the
 Wellesley College Play Production Course.
 Portraits by Arthur Johnson.
- 1934 Photographs of French Medieval Architecture taken by Arthur E. Princehorn under
 direction of Professor Clarence Ward of Oberlin College.
 Etchings and Dry-points by Rembrandt. Circulated by the College Art Association.
 Water Colors by Agnes A. Abbot.
 Dry-points and drawings by Sam Green.
 Miniatures by Artemis Tavshanjian (Mrs. Charles A. Karagheusian).
 Paintings and Sculpture by the Wellesley Society of Artists.

LECTURES 1931-34

- 1931 FRENCH CATHEDRALS, by Professor Clarence Ward, Oberlin College.
- THE PARTHENON PEDIMENTS, by Mrs. Harriet Boyd Hawes, Lecturer in Greek Art, Wellesley College.
- Three lectures by Sirarpie Der Nersessian, Wellesley College:
- THE ILLUSTRATION OF THE ROMANCE OF BARLAAM AND JOASAPH.
- THE DATING OF THE ETCHMIADZIN GOSPEL.
- ARMENIAN MANUSCRIPTS.
- REMBRANDT'S ETCHINGS, by Arthur Mayger Hind, British Museum. Norton Professor of Poetry, Harvard University, 1930-31.
- GERMAN POET PAINTERS OF THE 15TH AND 16TH CENTURIES, by Dr. Adolf Goldschmidt, University of Berlin. Visiting Professor at Harvard University, 1931.
- GOURNIA, by Mrs. Harriet Boyd Hawes, Lecturer in Greek Art, Wellesley College.
- Gallery talk: THE ART OF SEEING, by Mrs. Charles Bruen Perkins, Woodbury Training School, Boston.
- 1932 STAINED GLASS, by Lessing W. Williams.
- Gallery talk: MAKING OF A STAINED GLASS WINDOW, with demonstration, by Carlos von Dexter of the D'Ascenzo Studios, Philadelphia.
- THE ART OF EL AMARNA: AN ARTIST'S STUDIO, by Professor Jean Capart, Professor Emeritus of Egyptology, University of Liège and Director of the Royal Museum of Art and History, Brussels.
- Three lectures by Dr. Franco Bruno Averardi, Calkins Visiting Professor, 1932-33, Wellesley College:
- SIMONE MARTINI. GOETHE AND HIS ROME. ROME TO-DAY.
- DISCOVERIES IN THE ATHENIAN AGORA, by Dr. Theodore Leslie Shear, Princeton University. Director of the American Excavations of the Agora.
- 1933 FIRST SEASON OF EXCAVATIONS AT ANTIOCH-ON-THE ORONTES, by Professor William Alexander Campbell, Wellesley College. Field-Director of the Excavations at Antioch and vicinity.
- THE EXCAVATIONS AT CLUNY, by Professor Kenneth J. Conant, Harvard University.
- MODERN ARCHITECTURE, by Mrs. Eliza Newkirk Rogers, Lecturer in Architecture, Wellesley College.
- THE VATICAN LIBRARY, by Monsignor Eugène Tisserant, Pro-prefect of the Vatican Library. (Wellesley College Library.)
- 1934 SECOND CAMPAIGN OF EXCAVATIONS AT ANTIOCH-ON-THE-ORONTES, by Professor William Alexander Campbell, Wellesley College, Field Director.
- THE EXULTET ROLLS OF SOUTH ITALY, by Myrtila Avery, Wellesley College.
- VOYAGES ARCHÉOLOGIQUES EN AFGHANISTAN, by M. Jules Barthoux, Member of the Délégation Archéologique française en Afghanistan. (Department of French.)
- THE ABBEY OF MONTE CASSINO AND THE MEDIEVAL CULTURE OF SOUTH ITALY, by Henry M. Willard, Bureau of University Travel.
- MODERN ARCHITECTURE, by Professor Kenneth J. Conant, Harvard University.

MUSEUM NOTES

The last bulletin of the Art Museum which appeared in January, 1931, contained the brief announcement of the retirement of Professor Alice Van Vechten Brown as Director of the Art Museum, and also her acceptance of the Chairmanship of the Museum Committee. In June, 1931, Miss Brown withdrew as Chairman but remained on the committee and her permanent residence in the village of Wellesley has, fortunately for the Museum, made it possible to utilize constantly her sound judgment and wide experience. Since it is the purpose and has been the practice of the present staff to carry on Miss Brown's policies as fully as possible, it may not be amiss to recall here, what Miss Brown's relation to the Museum has been and what her policies are.

In September, 1897, in response to an insistent call from President Irvine, Miss Brown came from the Norwich Art School to Wellesley as Professor of Art, charged with organizing a Department of Art on the novel lines which she had instituted at Norwich. Her plans for incorporating laboratory studies in practical art into courses in the history of art were beset with difficulties from academic quarters on the one hand and contemporary artists on the other, but these obstacles did not deter her from throwing herself into the equally delicate task of reconstructing the Art Museum. The building, which had been given to the college by the late Isaac D. Farnsworth in 1889, had been utilized for various purposes and the galleries were crowded with an accumulation of gifts not placed elsewhere in the College. Miss Brown's first occupation was the appraisal of the contents of the galleries and the removal from them of every object which would not have been accepted for exhibition by any first-class museum. The result was that the two galleries were almost empty and their walls nearly bare. What remained were the fine Jarves collection of textiles and laces, which Mrs. Durant with discerning foresight had bought for the college, and a few acceptable paintings. In order to fill the empty galleries plans were formulated for exhibitions of works of art of recognized quality, a task less easy to accomplish in the late nineties than today. Next came the acquisition of objects for the Museum which would meet the required standards.

Gradually these efforts were rewarded. A nucleus for the permanent collection was laid in an early gift of funds which made possible the purchase of the M. Day Kimball collection of classic sculpture including the first-rate Polyclitan figure now recognized as one of the finest antique marbles in the country. The Egyptian collection followed soon after, through the interest of President Hazard and Dr. Lyon of Harvard. Since then, year by year, by gift and bequest, the collection has steadily grown until a good, if small, collection of sculpture, painting and the minor arts is now available to our students and has also attracted distinguished visitors to the Museum.

In pursuance of the policy of accepting only objects of "museum quality" for our galleries, all proposed gifts are submitted to the Museum Committee for acceptance or rejection. Notes on some of the accepted gifts (or acquisitions purchased with funds given for the purpose) since the last Bulletin was issued, will be found on the preceding pages, and the full list is given on page 10.

In February, 1932, the Museum was drawn into close connection with the excavations at Antioch, by the appointment of Professor W. A. Campbell of the Wellesley Art Department as Field Director of the work inaugurated that year under the joint auspices of Princeton, the Musées Nationaux de France, Worcester and Baltimore museums. In 1932, 1933 and 1934, Mr. Campbell has gone out in February, returning to Wellesley for the first semester of each year. In recognition of Wellesley's help in releasing Mr. Campbell, the Committee for the Excavation of Antioch and Vicinity generously presented the Wellesley Art Museum with a fragment of the border of the first important mosaic floor unearthed under the direction of Mr. Campbell. An account of this will be found on page 2.

In the spring of 1934, the College received a bequest of three oil paintings and eight etchings from the estate of George H. Webster of Haverhill. These were submitted to the Museum Committee at its meeting on May 7th, 1934, and were found to be valuable additions to the Museum Collections. The paintings are: a fine portrait head by Duveneck, a Sea-scene by Henry Hammond Ahl and an attributed Whistler. The etchings include three by Whistler, three by Rembrandt and one each by Dürer and Meryon. The paintings and etchings of this bequest will be published in the next issue of the bulletin, which is planned for 1935.

The excellent temporary exhibitions which the Museum with almost no funds for the purpose has managed to show, have always been a much appreciated activity of the Museum. The plan has been to secure at least one fine exhibition each year and to admit none at any time that would be considered below standard. In attempting to continue this policy, we installed in January, 1931, a striking exhibit of stained glass from the D'Ascenzo Studios of Philadelphia, with elaborate shadow boxes and electric lighting, under the expert direction of Mr. Carlos von Dexter and Mr. Lessing W. Williams. In 1934, two "one-man exhibitions" have aroused intense enthusiasm: the water colors of Agnes A. Abbot with their brilliant color and illuminated space, and the miniatures of Artemis Tavshanjian, whose subtle tone-relations and color-harmonies place her in the front rank of contemporary artists.

In the hope of extending the use of the Museum beyond the confines of the College community, an event of some local importance was inaugurated in 1931, by inviting to our galleries the annual exhibition of the work of artists of Wellesley and vicinity. The amount of talent displayed each year has been a surprise to everyone and the exhibition has evoked coöperation among the artists and appreciative interest on the part of the public.

Since the last Bulletin was issued our painting, *Montigny Les Corneilles*, by Corot, has been twice lent: in October, 1932 to the Albright Art Gallery, Buffalo, N. Y. and in April, 1933 to the Chicago Art Institute as part of the exhibition in connection with the Century of Progress Exposition.

The development of the Museum was so dear an interest to Professor Brown, that the question of appointing a separate Director of the Museum, was not even considered during her tenure of office, but it did present itself as the time of her retirement approached and was favorably considered by the trustees. The plans for this, however, were interrupted by the financial upheaval and are at present in abeyance. At a recent meeting of the Museum Committee the matter was again discussed and it was pointed out that through the initiative of Miss Der Nersessian the Museum had purchased the Græco-Buddhist sculptures and through the efforts of Mr. Jeffery, the Kolbe bronze. The Committee accordingly decided to tide over present conditions by asking members of the Faculty of the Art Department to assume responsibility for special fields by watching for opportunities to acquire objects or to secure exhibitions in those fields. The present distribution is:

Near Eastern, Miss Sirarpie Der Nersessian.

Hellenistic and late Roman, Mr. W. A. Campbell.

Prints, and Renaissance Sculpture and Painting, Mrs. Laurine M. Bongiorno.

Baroque Art, Mr. Bernard C. Heyl.

Water Colors, Miss Agnes A. Abbot.

Modern Sculpture, Mr. Thomas B. Jeffery.

Modern Painting, Mrs. Helen H. Werthessen.

Sculpture and Minor Arts, Mrs. Adele B. Robinson.

Miss Celia H. Hersey in addition to her duties as executive secretary of the Museum has entire charge of the planning and the hanging of exhibitions. She has also each year represented the Museum at important meetings of national and local museum organizations.—M. A.

NEEDS OF THE MUSEUM

The varied needs of the Museum can perhaps be reduced to two major items: a director whose first business is the Museum, and fire-proof galleries.

The Museum has always been a step-child of the College, fostered by the Chairman of the Art Department in her spare time. The Secretary has indeed relieved the Chairman-Director of nearly all the routine and much of the responsibility, but the duties of Chairman are absorbing and there is little fresh impetus for directing the larger interests of the Museum.

The need for fire-proof galleries includes both more galleries and fire-proof conditions. Although there is almost no danger of fire with existing precautions, the Art building must nevertheless be described, not as fire-proof but as slow-burning. It is, therefore undesirable if not impossible for us, in arranging for exhibitions, to invite to our building some of the great works of art especially of large size that might otherwise halt here in their journeys from one place of exhibition to another. Aside from this practical handicap, the growing value of our collections and the prospect of future gifts and bequests emphasize the importance of providing safe installation.

In addition to considerations of safety, there is a pressing need for more room because of the encroachments of the Art Department whose overcrowded conditions are a subject of frequent comment. The numerous laboratories and studios, the growing library and photograph collections, and the practice, instituted in 1897, of assigning to each class some space however small, where books and photographs selected for the immediate subjects of study are assembled, has made necessary the utilization of every nook and cranny of the building. First the basement was cleared of its cobwebs and whitewashed for studios. Later these were invaded for study rooms. In the summer of 1932, the installation by the College of a sprinkler system reduced so drastically the insurance costs that the College took advantage of the opportunity to make a number of long desired changes in the interior arrangements, which enlarged available space, increased convenience and improved the appearance of the whole building. The light-well in the square hall in front was floored over, thereby doubling the space overhead used by the Art Department for faculty desks and for spreading on the floor the sketches of students for final criticisms. In the hall itself, a flat rectangular light so satisfactorily takes the place of the old light-well that the change is rarely noticed by visiting friends. The useless and rather clumsy doors at the entrance to this hall from the vestibule were also removed to increase space and light. In the basement, a fire-proof packer's closet was built to provide against the danger incident to storing materials for packing, and the surrounding space opened up to its fullest capacity. On the first floor, adjoining the library, the only large class-room in the building was turned over to the library in order to make available the magnificent volumes of plates and facsimile reproductions of manuscripts which came to us through a generous grant of money. Shelves were installed with broad surfaces for opening up large volumes, tables and chairs for seminars were arranged, and a bronze plate bearing the inscription THE CARNEGIE ROOM was placed on the door. It is impossible to recall the busy activities of the summer of 1932 without wishing to mention the coöperation, ingenuity and helpful suggestions of the Superintendent of College buildings, Mr. Hooper.

There remained just two museum storerooms in the front of the basement, each about 16 x 18 feet. In the year following the opening of the Carnegie room, it became apparent that much as we needed the extra space for the library we could ill spare the classroom. During the past winter, therefore, the contents of one of these storerooms were viewed critically and distributed elsewhere in college buildings, so that next year this basement storeroom, the last space available, will be used as a classroom.

In view of the needs of the Art Department, therefore, it will perhaps be evident that the Director of the Museum can very seldom encroach on space outside the galleries. This sometimes means the loss of opportunities, when the galleries are already in use, to secure at small cost, high-grade exhibitions while in transit from one location to another.

We are well aware that this is not the time to press financial needs. Yet the needs are real and as long as they are unfulfilled the Museum can not take the place in the College that the best modern college equipment demands. — M. A.

FRIENDS OF THE MUSEUM JANUARY 1931-JUNE 1934

The lack of any endowment for the maintenance of the building and museum collections, and of any college fund for the purchase of works of art, makes our museum very dependent upon the benevolence of its friends. The financial stringency has naturally prevented our receiving some of the larger gifts of money which formerly came to us. We therefore invite and even implore anyone who is interested in the Wellesley Art Museum to contribute to its welfare by joining one of the groups of its supporting members.

DONORS†

EUNICE C. SMITH

LIFE MEMBERS

MYRTILLA AVERY
MRS. HELEN SAFFORD BONNELL
*GEORGE H. DAVENPORT
MRS. JESSIE STEANE FROST
MRS. ALMA SEIPP HAY
MRS. LOUISE POPE JOHNSON
ADELE LATHROP
*MRS. CELENA WHITNEY MILLER
MRS. SARAH BIXBY SMITH
RUTH WHITE

SUSTAINING MEMBERS

MRS. DOROTHY B. ATKINSON
MRS. RUTH HART BUTLER
ROGER GILMAN
MRS. DOROTHY HAZARD HUNT
ELLA C. MACKINNON
BETSY BAIRD NEVILLE
*GEORGE H. PALMER
BERTHA K. STRAIGHT

MEMBERS

AGNES A. ABBOT
HENRY B. BRAINERD
MRS. HARRIET FULLER CLAFLIN
FLORENCE CONVERSE
MRS. ALICE LOGAN DUNLAP
EDWARD S. FORBES
MRS. MARY DILLINGHAM FREAR
FRICK ART REFERENCE LIBRARY
MRS. CHARLOTTE NICHOLS GREENE
HAWAII WELLESLEY CLUB
MARGARET H. JACKSON
ELIZABETH W. MANWARING
HELEN MUNROE
VIDA D. SCUDDER
MARTHA H. SHACKFORD
MRS. MARC THEUNISSEN PATTEN
MRS. SUSAN HUNTINGTON VERNON
HETTY SHEPARD WHEELER
MRS. CHARLES L. YOUNG

*Deceased.

†In 1923 it was proposed to establish a fund of \$5,000 a year for five years, to provide the museum with a small annual sum for the purchase of works of art. Pledges to this fund, conditional upon there being five contributors, were made by the following: Mrs. William Hewson Baltzell; Mrs. William H. Hill; Eunice C. Smith.

MUSEUM COMMITTEE

ELLEN FITZ PENDLETON, President of Wellesley College, *ex-officio*
MYRTILLA AVERY, Director of the Art Museum, *ex-officio*
WILLIAM T. ALDRICH
MRS. WILLIAM HEWSON BALTZELL
ALICE VAN VECHTEN BROWN
FREDERIC H. CURTISS
F. MURRAY FORBES
GRACE NICHOLS
EUNICE C. SMITH
CANDACE C. STIMSON

STAFF OF THE MUSEUM

Director, MYRTILLA AVERY
Secretary, CELIA H. HERSEY
Librarian, ELIZABETH M. TRUMBULL
Cataloguer, MARGARET P. SURRE
Museum Assistants: ALICE C. MOORE; MARY C. KEATING; MARGARET WOODRUFF; LOUISE MORRIS

LIBRARY

The Library contains about 6000 volumes, over 24,000 photographs and other reproductions, and a collection of about 10,000 slides. The public is cordially invited to use these collections for reference.

PUBLICATIONS

The Museum bulletin is published at irregular intervals and is sent to all members.

Photographs and post cards of museum objects are on sale at the museum office.

HOURS OF OPENING

The museum is open to the public daily except Sunday from 8.30 a.m. to 5.30 p.m. and on certain Sundays during the academic year from 2.30 to 5 p.m.

MEMBERSHIP

Donors.....	\$1000
Life Members.....	\$100
Sustaining Members.....	\$10 annually
Members.....	\$5 annually

Checks should be made payable to Wellesley College Art Museum.

MUSEUM TRAINING COURSE

A course open to college graduates who can present evidence of a general knowledge of the history of art, is offered under the joint guidance of the Museum and the Faculty of the Art Department. Training and experience is provided in the care and exhibition of museum collections, in educational work and in the clerical routine. A thorough grounding in the principles and practice of cataloguing is a practical feature of this course. A circular of information will be sent on request to the Secretary of the Farnsworth Museum, Wellesley College, Massachusetts.

